anxa
87-B
27208

CLARKE'S HAND-BOOK GUIDES.

# NATIONAL GALLERY.

THE

# NATIONAL GALLERY

## ITS PICTURES AND THEIR PAINTERS.

## A HAND-BOOK GUIDE FOR VISITERS.

---

BY

HENRY G. CLARKE,

EDITOR OF "THE ROYAL GALLERY, HAMPTON COURT PALACE," "THE NAVAL GALLERY OF GREENWICH HOSPITAL," "THE DULWICH GALLERY." "THE BRITISH MUSEUM," &c.

---

*Extract from the Parliamentary Report on National Monuments and Works of Art.*

"Your Committee refer to the evidence concerning Catalogues, and are of opinion that, where the collections will allow it, cheap catalogues, divided into distinct portions for each class or department, should be provided at our national collections, as a valuable mode of disseminating knowledge, and rendering those collections more generally useful."—*Parliamentary Paper, No.* 419.

---

LONDON:

H. G. CLARKE AND CO., 66, OLD BAILEY,

AND SOLD (BY PERMISSION OF THE TRUSTEES) AT THE ENTRANCE TO THE NATIONAL GALLERY

---

## NOTICE.

THE NATIONAL GALLERY is open on Monday, Tuesday, Wednesday, and Thursday, to the Public generally; on Friday and Saturday to Artists: from 10 till 5 during the months of November, December, January, February, March, and April,—and from 10 till 6 during the months of May, June, July, August, and the first two weeks of September. The Gallery is wholly CLOSED during the *last two weeks of September and the month of October.*

THE

# NATIONAL GALLERY

## ITS PICTURES AND THEIR PAINTERS.

## A HAND-BOOK GUIDE FOR VISITERS.

---

BY

HENRY G. CLARKE,

EDITOR OF "THE ROYAL GALLERY, HAMPTON COURT PALACE," "THE NAVAL GALLERY OF GREENWICH HOSPITAL," "THE DULWICH GALLERY." "THE BRITISH MUSEUM," &c.

---

*Extract from the Parliamentary Report on National Monuments and Works of Art.*

"Your Committee refer to the evidence concerning Catalogues, and are of opinion that, where the collections will allow it, cheap catalogues, divided into distinct portions for each class or department, should be provided at our national collections, as a valuable mode of disseminating knowledge, and rendering those collections more generally useful"—*Parliamentary Paper, No.* 419.

---

LONDON:

H. G. CLARKE AND CO., 66, OLD BAILEY,

AND SOLD (BY PERMISSION OF THE TRUSTEES) AT THE ENTRANCE TO THE NATIONAL GALLERY

---

## In the Hall at the Foot of the Stairs

IS THE

## Subscription Statue of Sir David Wilkie, R.A., D.C.L.

By. S. JOSEPH.

---

This is doubtless a clever performance, and bears considerable likeness of the great artist's feature and figure; but the sentiment and the style of costume are not true to his nature. The pallid cheek, light eyebrow, and deep-seated eye of Wilkie, with an eager, rather wild expression of melancholy, and the unassuming, almost neglected simplicity of his dress, are compensated by an intent sharpness and somewhat of an assumption of cleverness in the features and the attitude, and a foppish affectation of the artist in the display of his cloak. Great men are not always simple; but when they are so, the appearance, like the stamp on gold or silver, should confirm our estimate of their merit. This error is dwelt upon because, from this statue, the next generation may entertain an inaccurate notion of this great man.—different, very different, from the impression to be received from his best pictures, though not very unlike the tone of some of his letters from abroad, when, far from the home-scenes of his best days, he corresponded with princes and statesmen, and aimed at historical painting.

Simple David Wilkie performed some of the most delightful works of art of the age. How far honours and titles added to his talent or fame we have to learn; but surely the initials D.C.L. appear as ill suited as the theatrical convulsive action of the legs and left hand of this figure.

---

BY T. BANKS, R.A.

## Thetis rising from the Sea to console Achilles for the loss of Briseis.

(Presented by his daughter, Mrs. Lavinia Foster.)

# INTRODUCTION.

## TO THE FIRST EDITION.

The contemplation of a fine work of art becomes far more delightful and instructive, when we are made acquainted with the artist whose performance claims our attention, and the circumstances under which he put forth his energies; but the interest is proportionably greater with a collection of pictures of the various schools, accompanied by a good catalogue; together, they form an illustrated history of the genius and civilization of the countries in which they flourished, as a consequence of commercial prosperity.

In ages of unmixed ignorance and superstition, no pictorial indications of superior intellect have ever been produced; but, whenever the arts have bequeathed their noblest productions to posterity, they are properly considered as the highest testimonials of national greatness; thus, ancient Greece and the commercial republics of Italy, from the eleventh to the sixteenth century, when darkness and oppression gave way to the expansive energy of the human mind, are alike looked to as periods of national and commercial greatness, and of unequalled genius. The history of the French nation is also strikingly illustrative of the benefits derived by men of genius, from freedom, commerce, and security of property. There, the courts of justice, established by Henry IV., in which men of all ranks and creeds found equal protection, led to commerce, to wealth, aud to genius, beyond the power of Francis I., or of Louis IV., to create by court favour. In 1555, at the accession of Louis, France stood prominent for power and for talent; but, after the revocation of the edict of Nantes, the

abolition of the equitable courts of justice, and other blessings conferred by Henry, her greatness fell—her manufactures and her trade dwindled—the arts and literature declined—and state bankruptcy was the result. In the mean time, the fantasies of a corrupt court superseded all manly energy and purity of taste; the Poussins and Lesueurs—the Corneilles and Molieres—were succeeded by men of less originality and more obsequious pliancy to corruption. The arts declined, although schools and academies had been established, at the public expense, under royal favour. Until about the middle of the eighteenth century, England set an example that has benefitted all Europe; without support from government, or from royalty, Hogarth, Reynolds, and many others, outstripped the artists of other countries.

A well arranged Catalogue is essential to all that is interesting in the arts; their rise, progress, and decline—their connection with the prosperity of the people—their influence on the intellect and morals of the public—may be traced in its pages; it is therefore a powerful mode of assisting EDUCATION, and of helping general reference.

The total want of arrangement in our national collection, precludes the possibility of effecting all this, in the most clear and satisfactory manner; but the editor of this catalogue has endeavoured to supply every deficiency, by occasional short remarks or explanations, and additional tabular information, which the public will no doubt appreciate; and where well founded doubts of authenticity or originality exist, he has indicated them, from the conviction that every great master has a right to be represented in a national exhibition, by his own fine works alone, and not by the spurious productions of imitators and pretenders.

1*st March*, 1842.

# INTRODUCTION.

## TO THE SECOND EDITION.

NUMBER OF VISITERS TO THE FOLLOWING EXHIBITIONS.

| | 1839. | 1840. | 1841. | 1842. |
|---|---|---|---|---|
| National Gallery, | 113,937 | 466,850 | 538,355 | 540,315 |
| British Museum, . | 383,147 | 280,850 | 319,374 | 547,859 |
| Hampton Court, . | 50,000 | 115,974 | 147,740 | *increase* |
| Tower of London, . | 11,104 | 72,872 | 107,268 | *decrease* |

To congratulate the people of this country on the high character they have gained in the last six years, for improved taste and orderly conduct, is now superfluous; since the declared opinion of every distinguished member of parliament echoes the testimony of incontrovertible facts, and all agree that after so many proofs of their good feeling and discretion, still further opportunities of intellectual recreation must be afforded. One of the first effects of this conviction is the competition advertised for compositions, illustrative of British History and Poetry, for the decoration of the new parliament houses. On the success of this attempt, to place the arts of this country on the proud level of her other greatness, will mainly rest the intellectual fame of England, and the glory of the Prince, to whose presiding judgment, Queen Victoria has confided this appeal to native genius. A call of this nature, from such a quarter, at the very moment when the na-

tion's attention rests with delight on the productions of the arts of peace, in preference to the devastations of war and its spoliations, will surely be responded to as it deserves, and the British public will for the first time have to contemplate the greatest efforts of our native artists. We have no doubt of the result; public opinion will rest with enthusiasm on the emphatic representations of past events of national importance, and the technical excellence of art will delight in proportion as it is subservient to sentiment, high feeling, and historical truth; but in order to escape the trammels and deception of mystified criticism, the sensible portion of the public should still more frequently visit the National Gallery and judge for themselves of the relative claims of each school of art, compare the purity and severity of the early Italian republics with the more gorgeous and corrupt display of later attempts; see how the artist aimed at sentiment—at expression of a noble cast, when the applause of a whole nation awaited his efforts—how tawdry and vain display overcame his better sense, when directed by the caprice of a wealthy few.

1*st January*, 1843

---

TRUSTEES OF THE NATIONAL GALLERY FOR 1843.

The Duke of Sutherland
The Marquis of Lansdowne
The Marquis of Northampton
The Earl Grey
The Earl of Aberdeen
The Earl of Ripon
The Lord Ashburton
The Lord Francis Egerton
The Lord Colborne
The Lord Monteagle
Sir Robert Peel
Sir Charles Bagot
Sir James Graham
Sir Martin Archer Shee, P. R. A.
Samuel Rogers, Esq.
William Wells, Esq.

THE

# NATIONAL GALLERY.

&c.

## IN THE VESTIBULE.

### THE WATERLOO VASE.

This commemorative work of art, is a memorial of the splendid triumph of the British arms which restored the blessings of peace to a distracted world. It is composed of three blocks of rich marble, originally intended by Napoleon to celebrate his victories; and was to have been placed in the palace of the King of Rome, then in course of erection in the French capital.

On the abdication of the Emperor, these marbles were presented to the Prince Regent, at the instance and through the influence of Lord Burghersh ambassador at the court of Florence. And the Prince taking up the original idea, resolved to dedicate them as a memorial of the victory of the allies on the 18th of June, 1815.

The task was confided to Sir Richard Westmacott by the Regent, and the sculptor has confined the design to a representation of the British hero attended by his staff, and issuing his orders for a charge of cavalry on that memorable day.

Besides this principal design, it was deemed desirable that the trophy should distinctly mark the period in which the victory it was intended to commemorate occured, an allegory was therefore adopted, representing the British Monarch seated on the throne, to which Europe has retired for protection, Peace with her attendant Genii, bearing her appropriate symbols; presents as a trophy of triumph, the palm branch to the enthroned sovereign of our victorious isle.

The top part of this colossal record of our triumph, is decorated with foliage, from amongst which the handles issue, forming on the one side a figure of Defeat, and on the opposite one, a beautifully sculptured form of Peace.

It is a subject of much regret that so little judgment has been displayed in the situation selected for depositing this memorial. The deficiency of light, renders it impossible to obtain such a view of it as any visiter to the Gallery might wish to obtain.

# Catalogue of the Pictures.

1 The Resurrection of Lazarus.

*Michaelangelo and Sebastiano del Piombo.*

"He cried with a loud voice, Lazarus, come forth. And he that was dead came forth bound hand and foot with grave-clothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him, and let him go."
*John*, xi. 43 44.

The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to scripture. The grave clothes by which his face is thrown into deep shade, vividly excite the idea of the night of the grave, which just before enveloped him; the eye looking eagerly from this shade upon Christ the Redeemer, shows us, on the other hand, in the most striking contrast, the new life in its most intellectual organ. This is also expressed in the whole body, which is actively striving fully to relieve itself from the bonds in which it is fast bound. His whole impression is "My Lord, and my God." The attitude of Christ, whose figure and expression are noble and dignified, is likewise very striking. With the left hand he points to Lazarus, with the right to heaven, as if he said "I have raised thee by the power of Him who sent me!" which again wholly coincides with scripture. I do not hesitate to pronounce this picture the most important that England possesses of the Italian school.—*Waagen.*

Canvas. 12ft. 6in. by 9ft. 6in (Angerstein Collection.)

2 A Landscape with Figures—Reconciliation of Cephalus and Procris . . . . . *Claude.*

Canvas. 3ft. 4in. by 5ft. 4in. (Angerstein Collection.)

3 A Concert—Five figures, half-length, life-size . *Titian?*

Attributed by Waagen to Giorgione.

Canvas. 3ft. 2in. by 4ft. 1in. (Angerstein Collection.)

4 A Holy Family—The Adoration of the Shepherds *Titian.*

Painted in the clear gold tone of the flesh, which distinguishes Titian's earlier pictures. In all the principal parts it is in excellent preservation.—*Waagen*

Canvas. 3ft. 5in. by 4ft. 8in. (From the Borghese Palace. Bequeathed by the Rev W. H. Carr.)

5 An Italian Sea-port at Sunset, with Figures *Claude.*

It is considered one of Claude's finest works, and was painted for Cardinal Giorioin 1644.

In this splendid picture, the fine light thrown upon the surrounding objects by the rays of the setting sun, must strike every beholder with admiration.

Canvas. 3ft. 3in. by 4ft. 3in. (Angerstein Collection.)

6 Landscape—David at the Cave of Adullam . *Claude.*

"And David *was* then in the hold, and the Philistines' garrison *was* then at Beth-lehem. And David longed, and said, Oh that one would give me drink of the water of the well of Beth-lehem, that is at the gate! And the three brake through the host of the Philistines, and drew water out

of the well of Beth-lehem, that *was* by the gate, and took *it*, and brought *it* to David: but David would not drink *of* it, but poured it out to the LORD, and said, My God forbid it me, that I should do this thing."—1 *Chron.* xi.16 to 19.

In the Official catalogue this picture is said to represent Sinon brought before Priam, the details of the painting, however, appear to us to accord much more fully with the foregoing description.

Canvas. 3ft. 9in. by 6ft. 2¼in. From the Chigi Palace. (Bequeathed by the Rev. W. H. Carr.)

7 A Study of Heads. (See companion, No. 37.) *Correggio.*

These two pictures containing eight or ten heads each, for the broad massive effect necessary for a large composition of figures far removed from the eye, and for the enthusiasm, energy, and felicity of their arrangement, as well as broad noble style of execution, outgo anything I have ever seen of any other painter. The chiaroscuro, as well of each particular as of the whole together, is of the highest *gusto*, and truly divine.—*Barry.*

Canvas. 5ft. by 3ft 9in. From the Orleans Gallery. (Angerstein Collection.)

8 Michaelangelo's Dream . . *after Michaelangelo.*

This is in truth a splendid Poem, exhibited on canvas. The instruction intended to be conveyed is not to be mistaken. We here see humanity awakened from its delusive dream resting on eternity, depicted as a globe, and having laid aside the mask of dissimulation and delusion, to be resumed no more for ever.

Panel. 2ft. 1in. by 1ft. 9in From the Barberini Palace. (Bequeathed by the Rev. W. H. Carr.)

9 Christ's Apparition to St. Peter . *Annibale Caracci.*

St. Peter, who for fear of martyrdom flies from Rome, meets on the Appian road, Christ, of whom he asks "Lord, whither goest thou?" and receives for answer, "To Rome to be crucified." This little picture is admirably executed throughout, and is very remarkable as an instance of the *eclectic* mode of study of the Caracci. In the masterly drawing, especially in the outstretched arm of Christ, we recognise the study of Michaelangelo, in the impasto, the finely broken harmonious tone of the flesh, in the reflections, and the delicate observance of aerial perspective, the happy study of Correggio. *Waagen.* (Such is the opinion of the learned German critic: the public will probably think it far beyond the mark.—*Ed.*)

Panel. 2ft. 6in. by 1ft. 9in. From the Aldobrandini Palace. (Parliamentary purchase of Mr. Hamlet, for 1500*l.*)

10 Mercury instructing Cupid in the presence of Venus *Correggio.*

There are two opinions of this picture. Whilst some are enthusiastic in praise of the beauty and grace of its outlines and delicate proportions, other men of taste allow it no other merit than that of rich and glowing color, and consider the representation of Venus as deficient in grace, that of Cupid of loveliness, and the figure of Mercury as clumsy and dull.—When doctors disagree who shall determine?—let each individual judge for himself, by a reference to nature and good sense.

Canvas. 5ft. 1in. by 3ft. (Parliamentary purchase, with No. 15, for 11,000*l.*)

11 St. Jerome doing penance—Single figure, half-length, life-size *Guido Reni.*

St. Jerome was born in a town called Stridon, on the confines of Pannonia and Dalmatia. He translated the Old Testament into Latin; and died in the eightieth year of his age. A. D. 422.

Canvas. 3ft. 10½in. by 3ft. (Bequeathed by the Rev. W. H. Carr.)

12 A Landscape—The Marriage Festival of Isaac and Rebecca *Claude.*

A duplicate of the fine picture in the Doria Palace, Rome.

Canvas. 4ft. 11in. by 6ft. 7in (Angerstein Collection.)

13 A Holy Family—Four figures, life-size . . *Murillo.*

It is almost impossible to overrate the worth of this painting; it is truly mind made visible, and thrown upon the canvas.

Canvas. 9ft. 6in. by 6ft. 10in. (Parliamentary purchase in 1837, for 7,000*l.*)

14 A Sea-port—The Embarkation of the Queen of Sheba on the occasion of her visit to King Solomon . *Claude.*

The effect of the morning sun on the sea, the waves of which run high, and on the masses of building which adorn the shore, and produce the most striking contrast of light and shade, is sublimely poetical.—*Waagen.*

Canvas. 4ft. 11in. by 6ft. 7in (Angerstein Collection.)

15 "Ecce Homo," (Behold the Man.)—five figures, half-length *Correggio.*

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And *Pilate* saith unto them, *Behold the Man.*" *John* xix. 5.

The attitude of Christ is extremely grand; the countenance of the Virgin, who sinks down fainting, pale with grief, is incomparably fine.—*Kugler.*

A beautiful specimen of color, light and shade. A Copy of this picture by L. Caracci, hangs in the next room. (No. 96.)

Panel. 3ft. 2½in. by 2ft. 7½in. (Parliamentary purchase with No. 10.)

16 A Landscape—St. George destroying the Dragon *Tintoretto.*

Canvas. 5ft. 2in. by 3ft. 3in. (Bequeathed by the Rev. W. H. Carr.)

17 A Holy Family . . . . *Andrea del Sarto?*

Attributed by Waagen to one of his scholars, Domenico Puligo.

Panel. 3ft. 6in. by 2ft. 8 in. From the Aldobrandini Palace. (Bequeathed by the Rev. W. H. Carr.)

18 Christ disputing with the Doctors—a composition of five-figures, half-length *Leonardo da Vinci. (or rather by) Bernardino Luino.*

"And it came to pass, that after three days they found him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions. And all that heard him were astonished at his understanding and answers. And when they saw him, they were amazed: and his mother said unto him, Son, why hast thou thus dealt with us? behold, thy father and I have sought thee sorrowing." *Luke* ii. 46 47. 48.

The figure of Christ, with the exception of the fingers, which are stiff and unnatural, is an embodyment of mingled majesty and beauty ; the face especially contrasts most powerfully with those of the surrounding group.

Panel. 2ft.4½in. by 2ft. 10in. (Bequeathed by the Rev. W. H. Carr.)

19 A Landscape.—With the Story of Narcissus *Claude.*

Canvas. 3ft. 1in. by 3ft. 11in. (Presented by Sir G. Beaumont.)

20 Portraits of Cardinal Hippolito de' Medici and of Sebastiano del Piombo. . . . *Sebastiano del Piombo.*

Ippolito de' Medici was dignified with the rank of Cardinal, and possessed, by the partiality of Clement VII., of an immense revenue. He was at once the patron, the companion, and the rival of all the poets, musicians, and wits of his time. Without territories, and without subjects, Ippolito maintained at Bologna a court far more splendid than that of any Italian potentate.—*Roscoe.*

Panel. 4ft. 6in. by 3ft. 8in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

21 Portrait of a Lady—Half-length . . *Bronzino.*

Panel. 1ft. 11in. by 1ft. 6¾in. From the Collection of the Duca de Santa Vitala of Parma. (Bequeathed by the Rev. W. H. Carr.)

22 A dead Christ, with Angels . . . *Guercino.*

The naked figure of our Saviour is easy and natural in the attitudes, and drawn with great boldness of outline.—*Ottley.*

Copper. 1ft. 2¼in. by 1ft. 5¼in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

23 The Holy Family. (La Vierge au Panier) . *Correggio.*

The Madonna sits in a landscape ; the infant Christ, on her knee, looks up with an expression of joy ; Joseph is seen working as a carpenter ; a beautiful and delicately executed little picture.—*Kugler.*

Panel. 1ft. 1in. by 10in. (Purchased by Government for 3,800*l.*)

24 Portrait of Giulia Gonzaga . *Sebastiano del Piombo.*

Canvas. 3ft. by 2ft. 6in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

25 St. John in the Wilderness, filling his Cup from a Fountain which gushes from a rock.—Half life-size *Annibale Caracci.*

Canvas. 5ft. 5in. by 3ft. 1in (Angerstein Collection.)

26 The Consecration of St. Nicholas, as Bishop of Myra.—Composition of nine figures, life-size . *Paolo Veronese.*

A very fine picture, rich in tone, and elevated in style.

Canvas. 9ft. 5in. (Presented by the Governors of the British Institution.)

27 Portrait of Pope Julius II. . . . . *Raphael.*

The countenance of the Pontiff is full of expression. It abounds in perfect harmony, dignity and grace.

Panel. 3ft. 6in. by 2 ft. 8in. From the Falconieri Palace. (Angerstein Collection.)

28 Susanna and the Elders . . . *Lodovico Caracci.*

Canvas. 4ft. 8in. by 3ft. 7in. From the Borghese Palace. (Angerstein Collection.)

29 A Holy Family. (Madonna del Gatta) . *Baroccio.*

A pleasing composition, with all the faults of Barroccio's colouring.

Canvas. 3ft. 9in. by 3ft. From the Cesare Palace at Perugia. (Bequeathed by the Rev. W. H. Carr.)

30 A Sea-port.—The Embarkation of St. Ursula and her attendant Virgins . . . . . *Claude.*

The Figures of St. Ursula and her attendant virgins is saint-like and imposing, and the effect is hieghtened by the surrounding scenery. The light thrown upon the water, produces an appearance eminently beautiful.

Canvas. 3ft. 8in. by 4ft. 11in. From the Barberini Palace. (Angerstein Collection.)

31 A Landscape with Figures; representing Abraham preparing to sacrifice his son Isaac . . *Gaspar Poussin.*

This is perhaps one of the most beautiful lanscapes in the world. The figure of the aged Patriarch is eminently expressive of his character, and the appearance of Isaac just such as the imagination would depict him. The blue and golden tints of the sky contrast finely with the more sombre shades of the landscape below.

Canvas. 5ft. 3in. by 6ft. 6in. From the Colonna Palace. (Angerstein Collection.)

32 Ganymede carried off by the Eagle,—life-size . *Titian.*

A work of power, granduer, and gusto. The black outspread wings and the eager beak of the eagle, extending from side to side and from top to bottom of the canvas, produce a fine effect. This picture is however over-wrought.

Canvas. An octagon—5ft. 8in. in diameter. From the Colonna Palace. (Angerstein Collection.)

33 The Vision of St. Jerome . . . *Parmegiano.*

Panel. 11ft. 6in. by 5ft. (Presented by the Directors of the British Institution.

34 Venus endeavouring to detain Adonis from the Chace *Titian.*

"Rose-cheek'd Adonis hied him to the chase;
Hunting he lov'd, but love he laugh'd to scorn;
Sick-thoughted Venus makes amain unto him,
And like a bold faced suitor 'gins to woo him."

*Shakspere.*

A repetition of this picture is in the Dulwich Gallery (No. 263.)

Canvas. 5ft. 9in. by 6ft. 2in. (Angerstein Collection.)

35 Bacchus and Ariadne . . . . . *Titian.*

"————————Young Bacchus, flush'd
With bloom of youth, came flying from above,
With choirs of Satyrs and Sileni born
In Indian Nyse. Seeking thee he came,
O Ariadne! with thy love inflamed.
They blithe from every side came revelling on,
Distraught with jocund madness, with a burst
Of Bacchic outcries, and with tossing heads.
Some shook their ivy-shrouded spears, and some
From hand to hand, in wild and fitful feast,
Snatch'd a torn heifer's limbs; some girt themselves
With twisted serpents," &c. *Catullus.*

How much more poetical in the conception, more noble in the characters, more ideal in the forms, does Titian appear in this picture, painted in his thirty-seventh year, in the full vigour of his powers, than in many of his later works. The hurried step, the expression of surprise with which Ariadne, hastening along the sea-shore, looks round at Bacchus, is extremely graceful and animated, and is an admirable contrast to the god, who, glowing in the bloom of youth, flings himself towards her from his car, not with the action of a mortal, but that of a god. Among the train of Bacchus, a Bacchante with a tambourine must be remarked as singularly graceful; and a little satyr, dragging after him the head of the sacrificed calf, is exquisitely simple and joyous.—*Waagen.*

Canvas. 5ft. 9in. by 6ft. 3in. From the Villa Aldobrandini. (Purchased by Government, in 1826, for 5000l.)

36 A Land Storm . . . . *Gaspar Poussin.*

A very fine picture.

Canvas. 4ft. 11in. by 6ft. From the Landsdowne Gallery. (Angerstein Collection.)

37 A Study of Heads (See No. 7) . . *Correggio.*

Canvas. 5ft. by 3ft. 6in. (Angerstein Collection.)

38 The Abduction of the Sabine Women . . *Rubens.*

Panel. 5ft. 7in. by 7ft 9in. (Angerstein Collection.)

39 The Nursing of Bacchus . . *Nicholas Poussin.*

Canvas. 2ft. 6½in. by 3ft. 1in. (Bequeathed by G. J. Cholmondely, Esq.)

40 A Classical Landscape . . . *Nicholas Poussin.*

Canvas. 2ft. 6in. by 3ft. 7in. (Presented by Sir G. Beaumont.)

41 The Death of Peter the Martyr . . *Giorgione.*

Giorgione is here less rich in color, and less facile in handling, than in other of his works; this picture is dark; and, like most of those of this early period, is deficient in reflexes. It is not by any means, one of his best performances.—*Landseer.* (It is no doubt very inferior to the master-picture of his pupil Titian—of the same subject in the Church of St. Marc at Venice.)

Canvas. 3ft. 4½in. by 4ft. 9¼in. (Bequeathed by the Rev. W. H. Carr.)

42 A Bacchanalian Scene . . *Nicholas Poussin.*

The forms and characters of the figures introduced are purely ideal, borrowed from the finest Greek sculptures, more particularly from the antique vases and sarcophagi; the costumes and quality of the draperies are of an equally remote period; the very hues and swarthy complexions of these faoled beings, together with the instruments of sacrifice and music—even the surroundiug scenery—are altogether so unlike what any modern eye ever beheld, that in contemplating them, the mind is thrown back at once, and wholly into the remotest antiquity.—*Sir J. Reynolds.* (The English artists consider the drawing of Poussin pure and elegant: on the Continent it is esteemed severe but coarse.—*Ed.*)

Canvas. 4ft. 8in. by 3ft. 1in. (Angerstein Collection.)

43 Christ taken down from the Cross.—a Study in black and white . . . . . *Rembrandt.*

And, behold, *there was* a man named Joseph, a counseller; *and he was* a good man, and a just: (the same had not consented to the counsel and deed of them;) *he was* of Arimathæa, a city of the Jews: who also himself waited for the kingdom of God. This *man* went unto Pilate, and begged the body of Jesus. And he took it down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein never man before was laid."

*Luke*, xxiii. 50 to 53.

The deep feeling evinced by the Virgin, and the intense gratitude of the pardoned thief, exert a more than mortal power over the mind of the beholder.

Panel. 1ft. 1in. by 11in. (Presented by Sir G. Beaumont.)

44 Charity . . . . . *Giulio Romano.*

Small but beautiful.

Panel. 10in. by 1ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

45 The Woman taken in Adultery . . . *Rembrandt.*

"And the scribes and pharisees brought unto him a woman taken in adultery; and when they had set her in the midst, they say unto him, Master, this woman was taken in adultery, in the very act. Now Moses in the law commanded us, that such should be stoned: but what sayest thou? This they said, tempting him, that they might have to accuse him. But Jesus stooped down, and with *his* finger wrote on the ground, *as though he heard them not.* So when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him first cast a stone at her. And again he stooped down, and wrote on the ground. And they which heard *it*, being convicted by *their own* conscience, went out one by one, beginning at the eldest, *even* unto the last: and Jesus was left alone, and the woman standing in the midst. When Jesus had lifted up himself, and saw none but the woman, he said unto her, Woman, where are those thine accusers? hath no man condemned thee? She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more." *John*, viii. 3 to 11.

This picture possesses great power and beauty. The figure of the Saviour is distinguished alike by his attitude of majesty, and his look of pity and benevolence.

Panel. 2ft. 9in. by 2ft. 3in. (Angerstein Collection.)

46 Peace driving away the horrors of War, an allegorical composition of 14 figures—life-size . . . *Rubens*

This picture whether we consider it as a whole, or in reference to its distinctive features, is extremely beautiful. The figure of Peace with the milk flowing from her breast, of which a child is reaching forward to partake, is at once noble and affecting.

Canvas. 6ft. 6in. by 9ft. 9in. (Purchased for 3000*l.* by the late Duke of Sutherland, and presented by him.)

47 Adoration of the Shepherds . . . *Rembrandt.*

"And it came to pass, as the angels were gone away from him into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger." *Luke*, ii. 15 to 17.

Canvas. 2ft. 1in. by 1ft. 10in. (Angerstein Collection.)

48 Tobias and the Angel—a Landscape . *Domenichino.*

Copper. 1ft. 5½in. by 1ft. 1¼in (Bequeathed by the Rev. W. H. Carr.)

49 Group of three Portraits . . . . *Vandyck.*

Canvas. 3ft. 9in. by 3ft. 9in. (Angerstein Collection.)

50 St. Ambrose refusing to allow the Emperor Theodosius to enter the Cathedral at Milan, while under the ban of the Church for the massacre at Thessalonica . *Vandyck.*

A free copy of the great picture by Rubens, in the Imperial Gallery at Vienna. *Waagen.*

Canvas. 4ft. 10in. by 3ft. 9in. (Angerstein Collection.)

51 Portrait of a Jew Merchant.—Three-quarters, life-size. (very fine) . . . . . *Rembrandt.*

Canvas. 4ft. 5in. by 3ft. 5in. (Presented by Sir G. Beaumont.)

52 Portrait of Vander Geest . . . . *Vandyck.*

Erroneously called "Gervartius" in the Official Catalogue: one of the finest pictures in the world.

Panel. 2ft. 7in. by 2ft. 2in. (Angerstein Collection.)

53 Landscape—Evening; with Horses, Cattle, and Figures *Cuyp.*

This is a picture that will well repay a lengthened study. It exhibits one of nature's most lovely scenes, and the mingled activity, and calm repose so characteristic of the close of day, were never, perhaps, displayed on canvas with a happier effect.

Canvas. 4ft. 4in. by 6ft. 6in. (Angerstein Collection.)

54 A Woman Washing . . . . *Rembrandt*

Panel. 2ft. by 1ft. 6¼in (Bequeathed by the Rev. W. H. Carr.)

55 Landscape—the death of Procris . . . *Claude.*

Canvas. 1ft. 3in. by 1ft. 7in. (Presented by Sir G. Beaumont.)

56 Landscape, with figures . . *Annibale Caracci.*

A picture true to nature in every part.
Canvas. 3ft. 1½in. by 4ft. 4½in. (Bequeathed by the Rev. W. H. Carr.)

57 St. Bavon distributing alms—a finished study . *Rubens.*

Panel. 3ft. 5½in. by 5ft. 5¼in. (Bequeathed by the Rev. W. H. Carr.)

58 Study from Nature . . . . . *Claude.*

Canvas. 1ft. 8½in. by 1ft. 4½in. (Presented by Sir G. Beaumont.)

59 The Brazen Serpent . . . . . *Rubens.*

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died. Therefore the people came to Moses, and said, we have sinned, for we have spoken against the Lord, and against thee; pray unto the Lord, that he take away the serpents from us. And Moses prayed for the people. And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6—9.

The figure of the Jewish leader is noble and majestic, while the maternal solicitude of the woman who is seen holding up her infant, is beyond question one of the happiest efforts of this great master.
Canvas. 6ft 2in. by 8ft. 9in. (Purchased by Government, in 1837.)

60 Building the Tower of Babel . . *Leandro Bassano.*

Canvas. 4ft. 6in. by 6ft. 2in. (Bequeathed by Lieut. Col. J. H. Ollney.)

61 Small Landscape, The Annunciation . . *Claude.*

The landscape though very small, is of great beauty.
Canvas. 1ft. 8in. by 1ft. 5in. (Presented by Sir G. Beaumont.)

62 A Dance of Bacchanals in honour of Pan *Nicholas Poussin.*

"What men or Gods are these? what maidens loth?
What mad pursuit? what struggle to escape?
What pipes and timbrels? what wild ecstacy?
*Keats.*

Canvas. 3ft. 3in. by 4ft. 8in. (Purchased by Government of Mr. Hamlet for 2500*l.*)

63 Landscape—Prince Guistiniani and his suite returning from the Chace. . . . . *Annibale Caracci.*

Canvas. 3ft. 5in. by 4ft. 5in. From the Gustiniani Gallery. (Bequeathed by the Rev. W. H. Carr.)

64 Landscape—Return of the Ark from its captivity among the Philistines . . . . . *Sebastian Bourdon.*

"And the kine took the straight way to the way of Beth-shemesh, and went along the highway, lowing as they went, and turned not aside to the right hand or to the left; and the lords of the Philistines went after them to

the borders of Beth-shemesh. And they of Beth-shemesh were reaping their wheat harvest in the valley: and they lifted up their eyes, and saw the ark, and rejoiced to see it. And the cart came into the field of Joshua, a Beth-shemite, and stood there."—I. *Samuel* vi. 12.—14.

Canvas. 3ft. 5in. by 4ft 5in. (Presented by Sir G. Beaumont.)

65 Cephalus and Aurora . . . *Nicholas Poussin.*

The expression in the head of Cephalus, and the delicate antique grace of the figure of the Goddess are very beautiful.—*Mrs. Jameson.*

Canvas. 3ft. 2in. by 4ft 3in. (Bequeathed by G. J. Cholmondely.)

66 Ruben's Chateau . . . . . *Rubens.*

Seldom as he practised it, Rubens was never greater than in landscape. The tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine and the dewy verdure, show a variety of genius which are not to be found in the inimitable but uniform productions of Claude.—*Horace Walpole.*

Panel. 4ft. 5in. by 7ft. 9in. (Presented by Sir G. Beaumont.)

67 The Holy Family, with St. George, a Female Saint, and Angels . . . . . *Rubens.*

Canvas. 4ft. 1in. by 5ft. 4in. (Angerstein Collection.)

68 A Landscape—View near Albano . *Gaspar Poussin.*

Canvas. 1ft. 7in. by 2ft. 2in. (Bequeathed by the Rev. W. H. Carr.)

69 St. John Preaching . . . . . *Mola.*

"The voice of one crying in the wilderness, Prepare ye the way of the Lord, make his paths straight." *Mark*, i. 4.

Canvas. 1ft. 8½in. by 2ft. 2in. (Bequeathed by the Rev. W. H. Carr.)

70 Cornelia and her Children . . . *Paduanino.*

Canvas. 4ft. 8in. by 4ft. (Bequeathed by Lieut. Col. J. H. Ollney.)

71 Landscape—Morning . . . . *Jan Both.*

Canvas. 3ft. 9in. by 5ft. 3in. (Presented by Sir G. Beaumont.)

72 Landscape, Tobias and the Angel . . *Rembrandt.*

Panel. 1ft. 10in. by 2ft. 10in. (Bequeathed by the Rev. W. H. Carr.)

73 The Conversion of St. Paul . . *Ercole da Ferrara.*

"And Saul, yet breathing out threatenings and slaughter against the disciples of the Lord, went unto the high priest, and desired of him letters to Damascus to the synagogues, that if he found any of this way, whether they were men or women, he might bring them bound unto Jerusalem. And as he journeyed, he came near Damascus: and suddenly there shined round about him a light from heaven: and he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me? And he said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: *it is* hard for thee to kick against the pricks. And he trembling and astonished said, Lord, what wilt thou have me to do? And the Lord *said* unto him, Arise, and go into the city, and it shall be told thee what thou must do. And

the men which journeyed with him stood speechless, hearing a voice, but seeing no man. And Saul arose from the earth; and when his eyes were opened, he saw no man: but they led him by the hand, and brought *him* into Damascus. And he was three days without sight, and neither did eat nor drink."

*Acts*, IX. 1 to 9.

Rich in colouring, and striking in effect.

Panel. 1ft. 11in. by 2ft. 3in. (Bequeathed by the Rev. W. H. Carr.)

74 Spanish Peasant Boy . . . . . *Murillo.*

A living spirit starting from the canvas.

Canvas. 1ft. 9in. by 1ft. 3in. (Presented by M. M. Zachary, Esd.)

75 St. George destroying the Dragon . *Domenichino.*

Panel. 1ft. 8½in. by 2ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

76 Christ on the Mount of Olives . . . *Correggio.*

"And he came out, and went, as he was wont to the mount of Olives; And he was withdrawn from them about a stone's cast, and kneeled down, and prayed, saying, Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine be done. *St. Luke*, xxii. 39 to 42.

The calm dignity, and meek devotion of the Christ in this picture, are inimitable. A duplicate of the fine picture in the Duke of Wellington's collection.

Panel. 1ft. 2in. by 1ft. 4in. (Angerstein Collection.)

77 The Stoning of St. Stephen—A small composition of nine figures . . . . . *Domenichino.*

"Then they cried out with a loud voice, and stopped their ears, and ran upon him with one accord, and cast *him* out of the city, and stoned *him*; and the witnesses laid down their clothes at a young man's feet, whose name was Saul. And they stoned Stephen, calling upon *God*, and saying, Lord Jesus, receive my spirit. And he kneeled down, and cried with a loud voice, Lord, lay not this sin to their charge. And when he had said this, he fell asleep. And Saul was consenting unto his death." *Acts*, vii. 57 to 60.

A masterly production, possessing deep interest.

Canvas. 2ft. 1in. by 1ft. 7in. (Bequeathed by the Rev. W. H. Carr.)

78 The Holy Family . . . *Sir Joshua Reynolds.*

Admirably engraved by Sharpe.

Canvas. 6ft. 5in. by 5ft. 9½in. (Presented by the Governors of the British Institution.)

79 The Graces sacrificing to Hymen . *Sir Joshua Reynolds.*

The three beautiful daughter's of Sir William Montgomery preparing to decorate a terminus of Hymen with wreaths of flowers

Canvas. 7ft. 8in. by 9ft. 6in. (Bequeathed by Lord Blessington.)

80 The Market Cart . . . . *Gainsborough.*

This is a domestic picture, rich and interesting. The fine blue of the sky contrasts admirably with the dark foliage of the trees, which in vast masses are thrown against it.

Canvas. 6ft. ½in. by 5ft. ½in. (Presented by the Governors of the British Institution.)

81 The Vision of St. Augustin . . . *Garofalo.*

Panel. 2ft. 1½in. by 2ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

82 The Holy Family . . . *Mazzolina da Ferrara.*

Panel. 1ft. 9in. by 1ft. 3½in. (Bequeathed by the Rev. W. H. Carr.)

83 Phineas and his Followers turned to Stone at sight of the Gorgon's Head . . . . *Nicholas Poussin.*

This picture is extremely rich in color, and produces a startling sensation in the mind, on beholding it for the first time. But the impression is transient and is not repeated on a second inspection.

Canvas. 5ft. 6in. by 8ft. (Presented by Lieut. Col. W. Thompson.)

84 A Landscape, with the fable of Mercury and the Woodman. *Salvator Rosa.*

One of Salvator's finest efforts.

Canvas. 4ft. 1½in. by 6ft. 7½in. (Purchased by Government of Mr. Byng.)

85 St. Jerome with the Angel . . . *Domenichino.*

Canvas. 1ft. 8in. by 1ft. 3½in. (Bequeathed by the Rev. W. H. Carr.)

86 The Entombment of Christ.—A composition of seven figures lighted artificially . . *Lodovico Caracci.*

"And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre." *Matthew*, xxvii. 60 91.

An exquisite composition.

Copper. 1ft. 5in. by 1ft. 1in. (Bequeathed by Leiut. Col. J. H. Ollney.)

87 Perseus and Andromeda . . . . *Guido Reni.*

Chained to a rock she stood, young Perseus stayed
His rapid flight to view the beauteous maid;
So sweet her frame, so exquisitely fine,
She seemed a statue by a hand divine,
Had not the wind her waving tresses showed,
And down her cheek the melting sorrows flowed.—*Ovid.*

Canvas. 9ft. 3in. by 6ft. 9in. (Pres. by his Majesty, King William IV.)

88 Erminia discovering the Shepherds . *Annibale Caracci.*

Her plaints were silenced by shrill music, sent
As from a rural pipe; such sounds as cheer
The Syrian shepherd in his summer tent,
And mix'd with past'ral accents rude but clear.
She rose, and gently, guided by her ear,
Came where an old man, on a rising ground,
In the fresh shade, his white flocks feeding near
Twig baskets wove; and listened to the sound
Trill'd by three blooming boys, who sat disporting round.

These, at the shining of her silver arms,
Were seized at once with wonder and despair;
But sweet Erminia soothed their vain alarms;
Discovering her dove's eyes and golden hair,
Follow, she said, dear innocents, the care
Of Heaven, your fanciful employ;
For the so formidable arms I bear,
No cruel warfare bring, nor harsh annoy
To your engaging tasks, to your sweet songs of joy.—*Wiffen's Tasso.*

Canvas. 4ft. 10in. by 7ft. (Angerstein Collection.)

89 Portraits.—Half-length . *attributed to Velasquez.*

Canvas. 4ft. 8in. by 4ft. 2in. (Angerstein Collection.)

90 Venus attired by the Graces.—Composition of six figures, life-size - - - - . *Guido Reni.*

A noble work—touching, from its exquisitely graceful and harmonious sweetness; and at the same time striking, from the grandeur of style in which it is conceived and executed. The very beauty, elegance, and grace, keep down instead of exciting improper ideas. There is nothing to shock the most timid or innocent, because there was no particle of grossness in the painter's mind. They may be strictly said to be clothed in their own delicacy and beauty.—*Northcote.*

Canvas. 9ft. 3in. by 6ft. 2in. (Presented by his Majesty, King William IV.)

91 A Sleeping Nymph, Cupid and Satyrs *Nicholas Poussin.*

Canvas. 2ft. 2in. by 1ft. 8in. (Bequeathed by the Rev. W. H. Carr.)

92 Cupid and Psyche . . *Alessandro Veronese.*

"Twice, as with agitated step she went,
The lamp expiring shone with doubtful gleam,
As tho' it warn'd her from her rash intent:
And twice she paus'd, and on its trembling beam
Gaz'd with suspended breath, * * *

Speechless with awe, in transport strangely lost,
Long Psyche stood with fix'd adoring eye;
Her limbs immovable, her senses tost
Between amazement, fear, and ecstasy,
She hangs enamour'd o'er the Deity."

*Tighe.*

Black Marble. 1ft. ½in. by 1ft. 5in. (Bequeathed by Lieut. Col. J.H. Ollney.)

93 Silenus gathering Grapes . . *Annibale Caracci.*

Panel. 1ft. 9½in. by 2ft. 11in. From the Lancellotti Palace. (Bequeathed by the Rev. W. H. Carr.)

94 Pan (or Silenus) teaching Apollo to play on the Reed Pipe. *Annibale Caracci.*

It is painted in distemper colors, but has been saturated with oil.—*Official Catalogue.*

Panel. 1ft. 2in. by 2ft. 8in. From the Lancellotti Palace. (Angerstein Collection.)

95 A classical Landscape.—Dido and Æneas in the Storm; the figures by Albano . . . . *Gaspar Poussin.*

An excellent and well executed picture.

Canvas. 4ft 10in. by 7ft. 4in. From the Falconieri Palace. (Bequeathed by the Rev. W. H. Carr.)

96 The "Ecce Homo" . . . *Lodovico Caracci.*

A copy from No. 15.

Canvas. 3ft. 4½in. by 2ft. 8in. (Bequeathed by the Rev. W. H. Carr.)

97 The Rape of Europa . . . *Paolo Veronese.*

Methinks the pictured Bull we see
Is amorous Jove.—It must be he!
How fondly blest he seems to bear
That fairest of Phenician fair!

*Moore's Anacreon.*

Canvas. 1ft. 11in. by 2ft. 3in. From the Orleans Gallery. (Bequeathed by the Rev. W. H. Carr.)

98 Landscape.—A View of Larici . . *Gaspar Poussin.*

Canvas. 1ft. 7in. by 2ft. 2in. (Bequeathed by the Rev. W. H. Carr.)

99 The Blind Fidler.—a Composition of 12 Figures *Wilkie.*

Panel. 1ft. 11in. by 2ft. 7in. (Presented by Sir G. Beaumont.)

100 The Death of Lord Chatham . . . *Copley*

A fine representation of that interesting national event.

Canvas. 7ft. 6in. by 10ft. 1in. (Presented by the Earl of Liverpool.)

101—104 The Ages of Man—Infancy—Youth—Manhood—Age . . . . *Nicholas Lancret.*

Canvas. 1ft. 1in. by 1ft. 5½in (Bequeathed by Lieu. Col. J. H. Ollney.)

105 A small Landscape . . *Sir George Beaumont.*

Panel. 7½in. by 9½in. (Presented by the Dowager Lady Beaumont.)

106 A Man's Head seen in profile—a Study *Sir Joshua Reynolds*

Canvas. 1ft. 1in. by 1ft. 6in. (Presented by Sir G. Beaumont.)

107 The Banished Lord . . *Sir Joshua Reynolds*

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by the Rev. W. Long.)

108 Mæcenas' Villa . . . . . *Wilson.*

The ruins of the villa of Mæcenas, at Tivoli, on the banks of the river Arno, which runs into the Tiber twenty miles distant from Rome. The building to the right of it among the cypresses was a convent of Jesuits. The temple beneath that was built in honour of the god Tusis. The spring which issues from the rock on the left is the Blandusian fountain of Horace, whose villa stood behind the trees on the left, fronting the villa of Mæcenas. The dress of the two women dipping for water is the present dress of the country.—*The artist's own memorandum.*

Canvas. 3ft. 10in. by 5ft. 6in. (Presented by Sir G. Beaumont.)

109 A Woody Landscape, with Cattle and Figures *Gainsborough.*

Canvas. 4ft. 10in. by 5ft. 11in. (Presented by Lord Farnborough.)

110 A Landscape—Story of Niobe . . . *Wilson.*

Canvas. 3ft. 10in. by 2ft. 6in. (Presented by Sir G. Beaumont.)

111 Portrait of George Augustus Elliot, Lord Heathfield, with the Keys of the Fortress of Gibraltar in his hand.—Three-quarters, life-size . . . . . *Reynolds.*

In all respects one of the finest and most characteristic portraits Sir Joshua ever painted.—*Mrs. Jameson.*

Canvas. 4ft. 8in. by 3ft. 8in. (Angerstein Collection.)

112 Portrait of Hogarth . . . . . *Hogarth.*

The character of William Hogarth as a man is to be sought for in his conduct, and in the opinions of his more dispassionate contemporaries; his character as an artist is to be gathered from numerous works, at once original and unrivalled. His fame has flown far and wide; his skill as an engraver spread his reputation as a painter; and all who love the dramatic representations of actual life—all who have hearts to be gladdened by humour—all who are pleased with judicious and well directed satire—all who are charmed with ludicrous looks of popular folly—all who can be moved with the pathos of human suffering—are admirers of Hogarth. That his works are unlike those of other men, is his merit, not his fault. He belonged to no school of art; he was the produce of no academy; no man living or dead had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of the country, as native to the heart of England as independence is, and he may be fairly called, in his own walk, the first born of her spirit.—*Allan Cunningham.*

Canvas. 5ft. 11in. by 2ft. 3in. (Angerstein Collection.)

113 to 118—The 'Marriage a la Mode' . *Hogarth.*

These pictures may be considered as a fine Dramatic Poem; where originality of character, variety of incident, and the most enlivening wit, are continued through a course of scenes, and worked up into a regular fable,—which concludes with a most impressive moral. They appeal to every judgment—they are to be understood by every capacity. The immortal artist executed them with this intent. He proposed that every one should be a connoisseur in his works, because every one was to be informed by them. These pictures are the *chef-dœuvres* of this master. They possess all that can be wished in composition, expression, finishing, and perspective.—*Christie.*

113 The Contract of Marriage

114 A Morning Scene, some time after Marriage

This is, perhaps, as a painting, the finest picture of the six. Hogarth has with great skill, contrasted the pale countenance of the husband with the yellow-whitish colour of the marble chimney-piece behind him in such a manner as to preserve the fleshy tone of the former. The airy splendour of the view into the inner room in this picture (and the effect of the intrusion

of the morning light on the sickly vapouring candle-light) is probably not exceeded by any of the productions of the Flemish school.—*Hazlitt.*
Canvas. 2ft. 3in. by 2ft. 11in. (Angerstein Collection.)

115 The dissipated Husband

117 The Toilet of the fine Lady

117 The Duel

118 Death of the Countess

Canvas. 2ft. 3in. by 2ft. 11in. (Angerstein Collection)

119 A Landscape—Jaques . . *Sir George Beaumont.*

To-day, my lord of Amiens and myself
Did steal behind him, as he lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequester'd stag,
That from the hunters' aim had ta'en a hurt,
Did come to languish.—*As You Like It. Act.* II.

Canvas. 2ft. 6in. by 3ft. 4in. (Presented by the Dowager Lady Beaumont.)

120 Portrait of Joseph Nollekins, the Sculptor *Sir. W. Beechy.*

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by the Rev. R. E. Kerrick.)

121 Cleombrotus ordered into banishment by Leonidas *B. West.*

Canvas. 4ft. 6in. by 6ft. (Presented by W. Wilkins, R. A.)

122 The Village Festival . . . *Sir David Wilkie*

Canvas. 3ft. 1in. by 4ft. 2in. (Angerstein Collection.)

123 Moonlight . . . . . *Williams.*

Panel. 2ft. by 2ft. 8in. (Bequeathed by Lieut. Col. J. H. Ollney.)

124 Portrait of the late Rev. William Holwell Carr *Jackson.*

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by the Rev W. H. Carr.)

125 Portrait of Isaac Walton, (Died 1683.) . *Housman.*

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by the Rev. Dr. H. Hawes.)

126 Orestes and Pylades brought as Victims before Iphigenia. *Benjamin West.*

Canvas. 3ft. 4in. by 4ft. 2in. (Presented by Sir G. Beaumont.)

127 A View in Venice . . . . . *Canaletti.*

Canvas. 4ft. by 5ft. 4in. (Presented by Sir G. Beaumont.)

128 Portrait of the Right Hon. William Windham *Sir. J. Reynolds*

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by G. J. Cholmondely, Esq.)

129 Portrait of Mr. Angerstein . *Sir Thomas Lawrence.*

Canvas. 3ft. by 2ft. 3in. (Presented by his Majesty William IV.)

130 The Corn Field . . . . *Constable.*

Canvas. 4ft. 8in. by 4ft. (Purchased and presented by J. Constable's admirers.)

131 Christ healing the sick in the Temple . *Benjamin West.*

"And the blind and the lame came to him in the temple; and he healed them." *Matthew*, xxi. 14.

Canvas. 9ft. by 14ft. (Presented by the Governors of the British Instn.)

132 The Last Supper . . . . *Benjamin West.*

"And as they were eating, Jesus took bread, and blessed *it*, and brake *it*, and gave *it* to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave *it* to them, saying, Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins."

Canvas. 6ft. by 9ft. (Presented by his Majesty George IV.)

133 Portrait of Mr. Smith, Comedian . . *Hoppner.*

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by Mr. Sergeant Taddy.)

134 A Landscape . . . . . *Decker.*

Panel. 2ft. 1in. by 1ft. 7in. (Bequeathed by Lieut. Col. J. H. Ollney.)

135 Ruins with Figures—a Composition . *Canaletti.*

This is extremely beautiful.

Canvas. 1ft. 10in. by 2ft. 5in. (Bequeathed by Lieut. Col. J. H. Ollney.)

136 Portrait of a Lady (not hung up) *Sir Thomas Lawrence.*

Canvas. 7ft. 10in. by 4ft. 10in. (Presented by F. Robertson, Esq.)

137 Landscape—a Study from Nature . . *Van Goyen.*

Panel. 1ft. 4in. by 2ft. (Bequeathed by Lieut. Col. J. H. Ollney.)

138 Ancient Ruins, with Figures . . *Paolo Pannini.*

Canvas. 1ft. 7½in. by 2ft. 1in. (Bequeathed by Lieut. Col. J. H. Ollney.)

139 Religion, attended by the Virtues . *A. Kauffman.*

Rather tame, but not destitute of merit.

Canvas. 7ft. by 9ft. (Bequeathed by James Forbes, Esq.)

140 Portrait of a Lady . . . . *Vander Helst.*

Panel. 2ft. 9½in. by 2ft. 9½in. (Bequeathed by Lieut. Col. J. H. Ollney.)

141 The Palace of Dido . . . . *Steinwuck.*

Copper. 1ft. 3½in. by 2ft. 3in. (Bequeathed by Lieut. Col. J. H. Ollney.)

142 John Phillip Kemble, in the character of Hamlet—Full-length, life-size . . . *Sir Thomas Lawrence.*

Canvas. 10ft. by 6ft. 6in. (Presented by his Majesty William IV.)

143 Portrait of John Earl Ligonier, on Horseback. *attributed to Sir Joshua Reynolds.*

Canvas. 9ft. 2in. by 7ft. 10in. (Presented by his Majesty William IV.)

144 Portrait of Benjamin West—Full-length, life-size. *Sir Thomas Lawrence.*

Canvas. 1ft. 10in. by 5ft. 10in. (Presented by his Majesty William IV.)

145 A Man's Portrait . . . . *Vander Helst.*

Panel. 12in. by 8in. (Bequeathed by Lieut. Col. J. H. Ollney.)

146 View of Rotterdam . . . . . *Storck.*

Canvas. 1ft. 11in. by 2ft. 5in. (Bequeathed by Lieut. Col. J. H. Ollney.)

147 Cephalus and Aurora.—a Cartoon . *Annibale Caracci.*

Paper. 13ft. 6in. by 7ft. 6in. (Presented by Lord Francis Egerton.)

148 The Triumph of Galatea.—a Cartoon . *Agostino Caracci.*

Paper. 13ft. 6in. by 7ft. 6in. (Presented by Lord Francis Egerton.)

149 A Calm at Sea . . . *Vandervelde the Younger.*

Beautiful and full of the truth of nature, when exhibiting an ocean calm.

Panel. 8in. by 11in. (Bequeathed by Lord Farnborough.)

150 A fresh Gale . . . *Vandervelde the Younger*

Canvas. 9in. by 1ft. 1in. (Bequeathed by Lord Farnborough.)

151 Leda . . . . . *Pietro Francisco Mola.*

Canvas. 1ft. 2½in. by 1ft. 8in. (Bequeathed by Lord Farnborough.)

152 A Landscape—Evening . . . *Vander Neer.*

The disposition of the trees on the left, with their hoar trunks just tinged with light, is very picturesque, and the painting of the whole wonderfully beautiful.—*Mrs. Jameson.*

The figures by Cuyp: one of Vander Neer's finest pictures.

Canvas. 3ft. 11in. by 6ft. 3½in. (Bequeathed by Lord Farnborough.)

153 Girl seated by a Cradle, in which an Infant sleeps *Maas.*

Panel. 1ft. 3¼in. by 1ft. ¼in. (Bequeathed by Lord Farnborough.)

154 A Musical Party . . *David Teniers the Younger.*

Panel. 10in. by 1ft. 2in. (Bequeathed by Lord Farnborough.)

155 The Misers . . . *David Teniers the Younger*

Canvas. 2ft. ¼in. by 2ft. 9in. (Bequeathed by Lord Farnborough.)

156 A Study of Horses . . . . . *Vandyck.*

Panel. 3ft. 6in. by 5ft. 11in. (Bequeathed by Lord Farnborough.)

157 A Landscape—Sunset . . . . *Rubens.*

Panel. 1ft. 7in. by 2ft. 9in. (Bequeathed by Lord Farnborough.)

158 Dutch Boors . . *David Teniers the Younger.*

Panel. 10in. by 1ft. 1¾in. (Bequeathed by Lord Farnborough.)

159 The Dutch Housewife . . . . . *Maas.*

Panel. 1ft. 1½in. by 11¼in. (Bequeathed by Lord Farnborough.)

160 The 'Riposo' . . . *Pietro Francisco Mola.*

Canvas. 1ft. by 1ft. 6in. (Bequeathed by Lord Farnborough.)

161 An Italian Landscape . . . *Gaspar Poussin.*

This picture is very fine. It will bear looking at again and again.
Canvas. 2ft. 1in. by 5ft. 5in. (Bequeathed by Lord Farnborough.)

162 The Infant Samuel . . *Sir Joshua Reynolds.*

"The Lord called Samuel, and he answered, Here am I. 1 *Sam.* iii. 5.
An admirable study.
Canvas. 2ft. 10in. by 2ft. 3¼in. (Bequeathed by Lord Farnborough.)

163 View on the Grand Canal, Venice . . *Canaletti.*

To ensure accuracy of delineation, this artist employed the Camera-Obscura, laid down the chief lines and leading features, and then throwing aside the instrument, touched the whole into elegance and beauty with his pencil.—*Cunningham.*
Canvas, 4ft. 1in. by 6ft. 8½in. (Bequeathed by Lord Farnborough.)

164 The Holy Family . . . . *Jacques Jordaens*

Panel, 4ft. by 3ft. (Presented by the Duke of Northumberland.)

165 The Plague at Ashdod—Composition of 41 figures—*Nicholas Poussin.*

"And the Philistines took the ark of God, and brought it from Ebenezer unto Ashdod. When the Philistines took the ark of God, they brought it into the house of Dagon, and set it by Dagon. And when they of Ashdod arose early on the morrow, behold, Dagon was fallen upon his face to the earth before the ark of the Lord. And they took Dagon and set him in his place again. And when they arose early on the morrow morning, behold, Dagon was fallen upon his face to the ground before the ark of the Lord; and the head of Dagon and both the palms of his hands were cut off upon the threshold; only the stump of Dagon was left to him. But the hand of the Lord was heavy upon them of Ashdod, and he destroyed them, and smote them with emerods, even Ashdod and the coasts thereof."—1 *Samuel* v. 1-6.

A copy from the fine picture in the Gallery of the Louvre.
Canvas, 4ft. 3in. by 6ft. 8in. (Presented by the Duke of Northumberland.)

166 A Capuchin Friar . . *ascribed to Rembrandt.*

Canvas, 2ft. 10½in. by 2ft. 1½in. (Presented by the Duke of Northumberland.)

167 The Adoration of the Wise Men—a Drawing in brown and white . . . . *Baldassare Peruzzi.*

Paper. about 4¼ft. 6in. square. (Presented by the Lord Vernon.)

168 St. Catharine of Alexandria . . . *Raphael.*

The saint—a half-figure—stands leaning on the wheel, and looks up with heavenly enthusiasm to the ray of light descending upon her. An elegant but feeble sample of the great master.

The resemblance of style between this performance and that of his master Perugino, (No. 181, is worthy of observation.

Panel. 2ft. 4in. by 1ft. 9¾in. (From the Aldobrandini Collection. Parliamentary purchase of Mr. Beckford, for 5500*l.*)

169 St. Francis adoring the Infant Christ *M. da Ferrara.*

Panel. 2ft. by 1ft. 6¾in. (Purchased by Government from Mr. Beckford.)

170 The Holy Family with St. John, accompanied by Saints and Angels . . . . . *Garofalo.*

Canvas. 2ft. 6¼in. by 1ft. 11¼in. (Purchased by Government from Mr. Beckford.)

171 Sir John Soane, Architect . . . *John Jackson.*

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by the Governors of the British Institution.)

172 Christ and his Disciples at Emmaus . *Carravaggio.*

"And it came to pass as he sat at meat with them, he took bread and blessed it, and brake and gave to them. And their eyes were opened and they knew him."—*St. Luke* xxiv. 30, 31.

There are perhaps some half dozen fine *Carravaggios* in the world, of which the "Supper at Emmaus" is certainly not one: its age cannot be said to enhance its original merits, time having hardened its effect instead of mellowing it—a result to be expected from the painter's blacksmith-style of chiaroscuro, strong light contrasted abruptly with masses of heavy shadow. *Athen.*

Canvas. 4ft. 7in. by 6ft. 5¼in. (From the Borghese Palace. Presented by the Right Honourable Lord Vernon.)

173 Portrait of a Gentleman . . *Giacomo Bassano.*

The head is full of refinement, and the whole picture very finely painted. *Mrs. Jameson.*

Canvas. 3ft. 11in. by 3ft. 2in. (Presented by Henry Gally Knight Esq.)

174 Portrait of a Cardinal . . . *Carlo Maratti.*

Canvas. 3ft. 11in. by 3ft. 2in. Presented by Henry Gally Knight, Esq.)

**175** Portrait of Milton (?) . . . *Vander Plaas.*

There is no resemblance between this portrait and the known likeness of Milton, and as Vander Plaas was only 24 years of age at the time of the poet's death, (who had been blind for some years previously) we must enter our protest against its authenticity.

Canvas. 2ft. 4¼in. by 1ft. 11¼in. (Presented by C. Lofft, Esq.)

**176** The Infant St. John, with the Lamb . . *Murillo.*

The expression in the face of the inspired boy is very animated, and the tumultuous bit of sky in the background extremely fine.—*Mrs. Jameson.*

Canvas. 5ft. 5in. by 3ft. 7in. (From the Collection of Mons. Robit.)

**177** The Magdalen.—Half-length, life-size . *Guido Reni*

A pleasing specimen of a subject in which Guido excelled, and which he often repeated.

Canvas. 2ft. 7in. by 2ft. 3in. (From the Orlean's Gallery.)

**178** Serena rescued by Sir Calepine . . . *Hilton.*

Her heart does quake, a deadly pallid hue
Benumbs her cheeks; then out aloud she cries
Where none is nigh to hear that will her sue,
And rends her golden locks ———
* * * *
Now mote you understand that to this grove
Sir Calepine by chance, more than by choice,
The self same evening Fortune hither drove,
As he to seek Serena thro' the woods did rove.
* * * *
Eftsoones he saw one with a naked knife,
Ready to launch her breast, and let out loved life:
With that he thrusts into the thickest throng, &c.—*Spenser.*

Panel. 4ft. 7in. by 7ft. 7in. (Purchased from the artist's executor, by a Committee of gentlemen, admirers of his talent, and presented by them to the National Gallery.)

**179** The Virgin, Jesus, St. Ann, St. John, and four Saints *Francesco Francia.*

There is nothing purer in ancient sculpture than the heads of the enthroned Madonna, and of St. Lawrence; yet, they are most deeply impressive. They make us tremble and thrill at the core by their very calmness.—*Athenæum.*

Panel. 6ft. 6½in. by 6ft. (From the Lucca Collection.)

**180** The Dead Christ, supported by the Virgin, and attended by Angels . . . . . *Francesco Francia.*

Possessing the same high qualities as the preceding.

Panel. 3ft. 2in. by 6ft. 1in. (From the Lucca Collection.)

The Virgin with the Infant Jesus, and St. John *Pietro Perugino*

We would point attention to the Madonna's countenance, illumined with the purest light of joy dilated upon her brow, and scarce tinged with a shade of perspective sadness about her smile; to those little hands the adoring Baptist presses softly yet fervently together; and to the child's natural action, at the same time that it is perhaps symbolic, binding indivisibly its mother to itself by her hair, as one who should (in the Romish creed) remain beside him for ever. These are traits of very exquisite feeling.—*Athenœum.*

Panel, 2ft. 2½in. by 1ft. 5½in. Purchased by Government of Mr. Beckford, for 800*l.*)

182 Heads of Angels—A Study . *Sir Joshua Reynolds.*

A circle of five winged heads pourtraying in various aspects a human cherub, Frances Isabella Ker Gordon, daughter of Lord and Lady William Gordon, who has presented the nation with this splendid gift. We must remark a subordinate though still important merit, and one most rare in a picture by Reynolds,—freshness, perfect soundness, promising endurance.—*Athenœum.*

Canvas, 2ft. 6in by 2ft. 1in. (Presented by Lady W. Gordon.)

183 Portrait of Sir David Wilkie—half-length *T. Phillips, R. A.*

Born 1785, in Scotland; died 1841, on board the Oriental Steamer.

Canvas. 3ft. 3in. by 2ft. 2in. (Presented by the artist.)

184 The Massacre of the Innocents . . . *Raphael.*

A cartoon. 9ft. 11in. by 9ft. 3in. (Presented by the late Prince Hoare to the Governors of the Foundling Hospital, and by them lent to this Gallery.)

185 Sir William Hamilton—full length *Sir J. Reynolds*

Canvas. 8ft. 6in. by 5ft 11in. (The property of the British Museum; deposited by the Trustees in this Gallery.)

186 Portraits of a Gentleman and Lady . *John Van Eyck*

This the oldest picture in the Gallery, and at the same time in the finest condition, bears upon its surface evidence of its age. In the centre of the picture is a mirror in which is reflected the backs of the two figures, as also three other personages on a very small scale; beneath which is written *Johannes de Eyck fecit hic* 1434. Ten small circular frames, capped with convex glasses, surround the principal mirror, on which is exhibited so many subjects from the New Testament, which may be distinctly seen with a magnifier.

Panel. 2ft 9in. by 2ft. ½in. (Purchased by Government of Col. Hay for 600 guineas.)

187 Finished Study for the large centre-piece at Whitehall *Rubens*

This has a double value, first as it is in the great decorator's genuine bold style; and second as it preserves the original idea of "King James' Apotheosis, whilst successive repaintments have obscured or rather defaced the Whitehall ceiling itself. The sketch is, we repeat. exquisite; its silveriness of tone, and indefinable delicacy of handling are in singular contrast with Rubens' coarse and carnal outline.—*Athenœum.*

Canvas. 2ft. 1in. by 2ft 1in.

188 Portrait of Mrs. Siddons . . . *Sir T. Lawrence*

Canvas. 8ft. 2½in. by 4ft. 8½in. (Presented by her friend, Mrs. Fitz Hugh.)

189 Portrait of the Doge Loredano . . . *Bellini*

Panel. 2ft. by 1ft. 5½in. (Purchased by Government for 500l. from the late Mr. Beckford.)

190 Portrait of a Jew . . . . . *Rembrandt*

Canvas. 2ft. 6in. by 2ft. 2in. (Purchased from the late Mr. Jeremiah Harman's collection)

191 Jesus Christ and St. John . . . . *Guido*

Canvas. 2ft. 3in. by 1ft. 7in. (Purchased by Government from the late Mr. Jeremiah Harman's collection, for 470 guineas.)

192 His own Portrait—small oval . . . *Gerard Dow*

Panel. 7½in. by 5¾in. (Purchased by Government from the late Mr. Jeremiah Harman's collection, for 125 guineas.)

193 Lot and his Daughters . . . . . *Guido*

Canvas. 3ft. 9½in. by 4ft. 10½in. (Purchased by Government from Mr. Penrice's collection, for 1,600 guineas.)

194 Judgment of Paris . . . . . *Rubens*

Panel. 4ft. 9in. by 6ft. 3in. (Purchased by Government from Mr. Penrice's collection, for 4,000 guineas.)

195 A Portrait, supposed to be of a Medical Professor . . . . . *ascribed to Holbein*

Panel. 3ft. 2in. by 2ft. 5in. (Purchased by Parliament, in 1845.)

196 Susanna and the Elders . . . . *Guido Reni*

Canvas. 3ft. 10in. by 4ft. 11½in. (Purchased by Parliament, in 1845.)

197 Philip the Fourth of Spain and his Grandees hunting the wild boar . . . . . *Velasquez*

Canvas. 6ft. 2in. by 10ft. 3in. (Formerly in the royal palace at Madrid. Purchased by Government of Lord Cowley, 1846.)

198 The Temptation of St. Anthony . *Annibale Caracci*

Copper. 1ft. 7¼in. by 1ft. 1½in. (Purchased by Government of the Earl of Dartmouth, 1846.)

199 Lesbia weighing Jewels against her Sparrow . *Schalken*

Panel. 6½in. by 5in. (Bequeathed by Richard Simmons, Esq., 1846.)

200 The Madonna . . . . . *Sassoferrato*

Canvas. 2ft. 5in. by 1ft. 11in. (Bequeathed by Richard Simmons, Esq.)

201 A Sea-port . . . . . *Joseph Vernet*

Copper. 2ft. ½in. by 2ft. 9½in. (Bequeathed by Richard Simmons, Esq.)

202 Domestic Poultry . . . . . *Hondikoeter*

Canvas. 2ft. 10in. by 3ft. 8in. (Bequeathed by Richard Simmons, Esq.)

203 Conventual Charity . . . . . *Van Harp*

Panel. 2ft. 7¾in. by 3ft. 9¾in. (Bequeathed by Richard Simmons, Esq.)

204 A Brisk Gale . . . . . *Backhuysen*

Canvas. 3ft. 4¾in. by 4ft. 6¾in. (Bequeathed by Richard Simmons, Esq.)

205 Itinerant Musicians . . . . . *Deitricy*

Panel. 1ft. 5¼in. by 1ft 1in. (Bequeathed by Richard Simmons, Esq.)

206 Head of a Girl . . . . . *Greuze*

Panel. 1ft. 6in. by 1ft. 3in. (Bequeathed by Richard Simmons, Esq.)

207 The Idle Servant . . . . . *Maes*

Panel. 2ft. 3¼in. by 1ft. 9¼in. (Bequeathed by Richard Simmous, Esq.)

208 A Landscape with Figures . . . *Breenberg*

Panel. 1ft 4¼in. by 1ft. 10¼in. (Bequeathed by Richard Simmons, Esq.)

209 A Landscape. The Figures by Cornelius Poelemberg *Both*

Canvas. 3ft. 3in. by 4ft. 3½in. (Bequeathed by Richard Simmons, Esq.

210 The Piazza of St. Mark, Venice . . *Canaletti*

Canvas. 2ft. 4in. by 3ft. 11½in. (Bequeathed by Richard Simmons, Esq.)

211 A Battle . . . . . *Hugtenburg*

Panel. 1ft. 4¾in. by 1ft. 11in. (Bequeathed by Richard Simmons, Esq.)

212 A Merchant and his Clerk . . . *De Keyser*

Panel. 3ft. ½in. by 2ft. 3¼in. (Bequeathed by Richard Simmons, Esq.)

# PICTURES

PRESENTED OR BEQUEATHED TO THE NATIONAL GALLERY, FROM ITS FOUNDATION, IN 1823, TO THE PRESENT YEAR, 1843.

| | | | |
|---|---|---|---|
| 1826. | Sir George Beaumont, Bart., presented. | 16 | Pictures. |
| 1826. | The Rev. W. Long, presented | 1 | " |
| 1826. | M. M. Zachary, Esq., presented | 1 | " |
| 1827. | William Wilkins, R. A., presented | 1 | " |
| 1827. | Charles Lord Farnborough, presented | 1 | " |
| 1828. | The late Duke of Sutherland, presented | 1 | " |
| 1828. | The Dowager Lady Beaumont, presented | 2 | " |
| 1828. | King George IV. presented | 1 | " |
| 1831. | The Rev. William Holwell Carr, bequeathed | 36 | " |
| 1831. | George J. Cholmondely, Esq., bequeathed | 3 | " |
| 1835. | James Forbes, Esq., bequeathed | 1 | " |
| 1835. | The Rev. R. E. Kerrick, presented | 1 | " |
| 1836. | King William IV. presented | 6 | " |
| 1837. | Lieut. Col. John Harvey Ollney, bequeathed | 17 | " |
| 1837. | Lieut. Gen. William Thornton, presented | 1 | " |
| 1837. | The admirers of John Constable, R. A. presented | 1 | " |
| 1837. | Charles, Earl of Blessington, bequeathed | 1 | " |
| 1837. | Mr. Sergeant Taddy, presented | 1 | " |
| 1837. | The Lord Francis Egerton, presented | 2 | Drawings. |
| 1838. | The Duke of Northumberland, presented | 3 | Pictures. |
| 1838. | Rev. Dr. Hawes, of Salisbury, bequeathed | 1 | " |
| 1838. | Charles Lord Farnborough, bequeathed | 15 | " |
| 1839. | Henry Gally Knight, Esq., presented | 2 | " |
| 1839. | Lord Vernon, presented . 1 Drawing, and | 1 | " |
| 1839. | Capel Lofft, Esq., presented | 1 | " |
| 1841. | The admirers of W. Hilton, R. A., presented | 1 | " |
| 1841. | The Lady W. Gordon, presented | 1 | " |
| 1842. | T. Phillips, Esq., R. A., presented | 1 | " |
| 1842. | The Governors of the Foundling Hospital deposited | 1 | " |
| 1842. | The Trustees of the British Museum deposited | 1 | " |
| | The Governors of the British Institution, presented | 6 | " |

# SCHOOLS OF PAINTING,

CHRONOLOGICALLY ARRANGED.

## ITALIAN SCHOOL.

| A. D. | A. D. | | no. |
|---|---|---|---|
| 1370— | 1441, | Van Eyck, J. . | 1 |
| 1446— | 1524, | Perugino, Pietro | 1 |
| 1450— | 1517, | Francia, F. . . | 2 |
| 1474— | 1563, | Michaelangelo (*Buonarotti*) . | 1 |
| 1477— | 1511, | Giorgione . . | 1 |
| 1477— | 1576, | Titian . . . . | 5 |
| 1480— | 1530, | Luini, B. . . . | 1 |
| 1481— | 1530, | Ferrara, M.da (*Lodovico Mazzolini*) | 2 |
| 1481— | 1536, | Peruzzi, B. . . | 1 |
| 1481— | 1559, | Garofalo, Il. . | 2 |
| 1483— | 1520, | Raphael . . . | 3 |
| 1485— | 1547, | Piombo, Seb. del | 3 |
| 1488— | 1530, | Sarto, Andrea del | 1 |
| 1491— | 1531, | Ferrara, Ercole da (*Ercole Grandi*) | 1 |
| 1492— | 1546, | Romano, G. . . | 1 |
| 1494— | 1534, | Correggio . . | 6 |
| 1503— | 1540, | Parmegiano . . | 1 |
| 1510— | 1592, | Bassano, G. Il . | 1 |
| 1512— | 1594, | Tintoretto . . | 1 |
| 1528— | 1612, | Barroccio . . | 1 |
| 1530— | 1588, | Veronese, Paolo | 2 |
| 1535— | 1607, | Bronzino (*Allessandro Allori*) . | 1 |
| 1552— | 1617, | Paduanino . . | 1 |
| 1555— | 1619, | Caracci, Lodovico | 3 |
| 1558— | 1601, | Caracci, Agostino | 1 |
| 1558— | 1623, | Bassano, Leandro | 1 |
| 1560— | 1609, | Caracci, Annibale | 8 |
| 1569— | 1609, | Carravaggio . . | 1 |
| 1574— | 1642, | Guido Reni . . | 4 |
| 1581— | 1641, | Domenichino . | 4 |
| 1582— | 1649, | Veronese , . . | 1 |
| 1590— | 1666, | Guercino . . . | 1 |
| 1609— | 1665, | Mola, P. F. . . | 3 |
| 1615— | 1673, | Salvator, Rosa . | 1 |
| 1625— | 1713, | Marratti, Carlo | 1 |
| 1691— | 1764, | Pannini, P. . . | 1 |
| 1697— | 1768, | Canaletto . . | 3 |

## SPANISH SCHOOL,

| | | | |
|---|---|---|---|
| 1599— | 1660, | Velasquez . . | 1 |
| 1613— | 1685, | Murillo . | 3 |

## FLEMISH AND DUTCH SCHOOLS.

| A. D. | A. D. | | no. |
|---|---|---|---|
| 1550— | 1603, | Steenwyck . . | 1 |
| 1577— | 1640, | Rubens . . . | 7 |
| 1594— | 1678, | Jordaens . . . | 1 |
| 1596— | 1656, | Van Goyen . . | 1 |
| 1599— | 1641, | Van Dyck . . | 4 |
| 1606— | 1667, | Cuyp . . . . | 1 |
| 1606— | 1674, | Rembrant . . | 1 |
| 1610— | 1650, | Both, J . . . | 1 |
| 1610— | 1694, | Teniers . . . | 3 |
| 1613— | 1670, | Vander Helst . | 2 |
| 1619— | 1683, | Vander Neer . | 1 |
| 1632— | 1693, | Maas, N. . . . | 2 |
| 1633— | 1707, | Vandervelde . | 2 |
| 1636— | 1689, | Jan Steen . . | 1 |
| 1647— | 1704, | Vander Plaas . | 1 |
| 1650— | 1708, | Storck . . . . | 1 |
| 1656— | 1696, | Huysman . . . | 1 |
| | | Decker . . . | 1 |

## FRENCH SCHOOL.

| | | | |
|---|---|---|---|
| 1594— | 1665, | Poussin, N. . | 8 |
| 1600— | 1682, | Claude . . . | 10 |
| 1613— | 1675, | Poussin. G. | 6 |
| 1616— | 1671, | Bourdon, S. . . | 1 |
| 1690— | 1743, | Lancret . . . | 4 |

## ENGLISH SCHOOL.

| | | | |
|---|---|---|---|
| 1697— | 1764, | Hogarth . . . | 7 |
| 1714— | 1782, | Wilson . . . | 2 |
| 1723— | 1792, | Reynolds . . . | 10 |
| 1727— | 1788, | Gainsborough . | 2 |
| 1737— | 1815, | Copley . . . | 1 |
| 1738— | 1820, | West . . . . | 4 |
| 1742— | 1807, | Kauffman, A . | |
| 1753— | 1827, | Beaumont . . | |
| 1753— | 1839, | Beechey . . . | 1 |
| 1759— | 1810, | Hoppner . . . | 1 |
| 1769— | 1830, | Lawrence . . | 3 |
| 1776— | 1837, | Constable . . | 1 |
| 1778— | 1831, | Jackson . . . | 2 |
| 1785— | 1841, | Wilkie . . . | 2 |
| 1786— | 1839, | Hilton . . . . | 1 |
| | | Williams . . . | 1 |
| | | Phillips . . | 1 |

Imperial 32mo. cloth, gilt edges.

# CLARKE'S SHILLING HAND BOOKS,

1

## FANCY NEEDLE WORK & EMBROIDERY.

The Ladies' Hand Book of Fancy Needle Work and Embroidery; containing plain and ample directions whereby to become a perfect mistress of those delightful arts. Fifth edition, with 26 engravings.

2

## BERLIN WOOL WORK.

The Ladies' Hand Book of Berlin Wool Work and Embroidery.

Being a Second Series of The Ladies' Hand Book of Fancy Needlework & Embroidery.

3

## KNITTING, NETTING, & CROCHET.

The Ladies' Hand Book of Knitting, Netting, and Crochet; containing plain directions by which to become proficient in those branches of useful and ornamental employment. First Series.

4

## KNITTING, NETTING, & CROCHET.

The Ladies' Hand Book of Knitting, Netting, and Crochet; containing plain directions by which to become proficient in those branches of useful and ornamental employment. Second Series.

5

## PLAIN NEEDLEWORK.

The Ladies' Hand Book of Plain Needle Work; containing clear and ample instructions whereby to attain proficiency in every department of this most useful employment. With explanation of the various stitches.

6

## BABY LINEN.

The Ladies Hand Book of Baby Linen; containing plain and ample instructions for the preparation of an infant's wardrobe.

7

## EMBROIDERY ON MUSLIN & LACE WORK

The Ladies' Hand Book of Embroidery on Muslin and Lace Work; containing plain directions for the working of leaves, flowers, and other other ornamental devices.

H.G.CLARKE & CO. PUBLISHERS, 66, OLD BAILEY, LONDON.

8

## MILLINERY, DRESS MAKING, & TATTING.

The Ladies' Hand Book of Millinery, Dress Making, and Tatting: with plain instructions for making the most useful articles of dress and attire.

9

## HABERDASHERY & HOSIERY.

The Ladies' Hand Book of Haberdashery and Hosiery.

10

## THE TOILET.

The Ladies' Hand Book of the Toilet: a Manual of Elegance and Fashion.

11

## THE LANGUAGE OF FLOWERS.

The Ladies' Hand Book of the Language and Sentiment of Flowers. Edited by Lucy Hooper. Each page enriched with an appropriate border.

12

## LETTER WRITING.

The Ladies' Hand Book of Letter Writing: containing a series of Letters for the guidance of females in polite and useful correspondence.

13

## PAINTING IN OIL.

The Hand Book of the Elements of Painting in Oil: with an Appendix containing Sir Joshua Reynolds' observations and instructions to Students.

14

## PAINTING IN WATER COLORS.

The Hand Book of the Elements of Painting in Water Colors: with practical instructions for mixing and shading the same.

15

## THE VIOLIN.

The Hand Book of the Violin: containing clear instructions to learner.

16

## THE HONEY BEE.

The Hand Book of the Honey Bee: with Hints on Hives.

H.G.CLARKE & CO., PUBLISHERS, 66, OLD BAILEY, LONDON.